535 ing in the clear space and is joined by a woman, per-
796 chance of his own choice. Occasionally a highly hon-
574 ored guest has two partners. They raise and wave their arms and hands resembling the wings of a bird in flight. The man gestures with his outspread cloth and goes in a circle somewhat reminiscent of a youth courting a girl. Their feet begin to shuffle and then stamp in cadence to the music. In the middle of the dance one of the family brings *basi* for the dancers and musicians to drink. The music rapidly becomes faster and louder so that the dancers must stamp harder and faster and raise their knees higher. This is such hard exercise that one of the couple soon gives up and goes and sits down. His partner follows suit and the music stops. The man hands his cloth to a friend, who starts the next dance. This dance is difficult to learn, and only long experience makes one
[537] proficient in it. Sometimes, if some famous old warrior does not choose to dance, the people shout, and he recounts his noble deeds in the characteristic chant, *oggayam*.

Meanwhile the people are talking and joking. The (1)
is happy. Dancing and talking become more excit- (4)
and once in awhile drinks pass around: so everybody (3)
basi has been dug up from underneath the granary (2)
[538] ing. Sometimes two men contest in a long debate (5)
over some such matter as the quality of the feast. They talk in the characteristic chant, *palawag*. If one of the men cannot chant, he shouts. The party is be-
796 coming noisy. There is some enjoyable antiphonal
574 singing. A group of boys sing and a group of girls
533 answer: sometimes using well-known songs with a
786

1 [The numbers to the right of the text indicate the proper sequence of lines.--Analyst]

pleasing lilt or perchance composing words in honor of some guest or circumstance. The tune used is called the *salecdomey*. Somewhere a boy may be openly courting the girl of his choice in a characteristic chant *adkaling*, but often composing his own words. Food and sweets may be served two or three times in the night, and the party goes on with increasing excitement, as more and more *basi* is consumed. Drunken quarrels may break out, leading to blows. Killings are not infrequent. One must have had quite a few drinks in order to really enjoy this party.

Along towards morning the music stops and the tired people lie down to sleep—either in that or adjacent houses. If, perchance, a boy has been successful in his courtship, he may follow his girl to where she lies down. After some further discussion, she probably accepts him.

The feast may continue the next day and next, according to the wishes and wealth of the family, and how long the *basi* and food lasts. At the end of the feast, the priestess again calls the *anito*: she tells it that they hope that it is pleased with its feast and will now grant their requests. Then the guests start for home. The relatives are each given some meat to take with them, and soon all is quiet again.

Probably the most popular feast is the *say-am*, given for the *anito*, Pilay, after the harvest. The *dildap* is a small, short feast given for the *anito Kaybacan*, sometimes for the health or welfare of the family, or to clinch some agreement. There is no dancing. The *magboto* is given before, and the *boda* after a head hunting expedition as described elsewhere. The